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taken its regular course, and the final crisis may have been reached before anybody was fully aware of it: small matters may have been combined into difficulties of huge proportions, disgust on both sides may have led to mistakes on both sides. And so it is usually not an easy matter to decide exactly what has to be done under the circumstances. Hence follow quarrels: the woman's people are loath to part with the *tádug* which, as a matter of course, they have come to consider as their own property, and the parents of the man are overanxious to get it back in order to use it for a future marriage that generally is very near in the offing, and lest they have to pay two *tádug* for one and the same boy.

This whole state of affairs is very well illustrated by what happened in the case of *Kadáw*, previously referred to (Publ. Cath. anthrop. conf., 3: 146). One of *Kadáw*'s sons divorced one of his three wives; the woman went home, married another man, left him again, and then married a third one, namely *Rukkadčń*, a Baliwanan married man. The *tádug* had been given back to *Kadáw*, except a certain number of jars, six if I remember well. Now *Kadáw*'s party claimed that everything had to be given back, because the woman was in fault: the fact of the woman's multitudinous marriages seemed indeed to lend some color to this. The other party, led by *Pa-rây*, the municipal president of Tawit, claimed that the woman had been practically abandoned by her husband, who had failed to give her the customary attentions and to comply with his most elementary duties in her behalf: this was also the common rumor all over the district. The whole quarrel was settled by the authorities in favor of *Pa-rây*, but the other party did not rest satisfied, and the whole affair culminated in the murder of the unfortunate *Rukkadčń* by old *Kadáw* himself. While in jail the latter swore to kill one of his sons, as soon as he got free, because they had shown that they had not the blood of the *mánal* (brave) flowing in their veins: they had forced their old father to take revenge in their stead. Incidentally it should be noted that *Kadáw* himself did not show much valor in the whole affair: after a few words of friendly salutation between *Kadáw* and *Rukkadčń*, both of them had gone in the same direction in the usual Indian file, *Kadáw* walking behind. The latter had administered a vicious blow of his headax on the neck of his intended victim, and when *Rukkadčń* had turned to face him, he had struck him a second blow in the forehead, after which he had run as fast as he could.

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When *Rukkadéń* ran homewards in order to fetch his gun, *Kadáw* again had followed him hoping to give him the coup de grâce, but when the latter had got hold of his gun, *Kadáw* had fled a second time and hid in the municipal building. *Rukkadéń* had shown at least that he was not a coward: although wounded to death he had faced his adversary and tried to kill him; he died a couple of hours later. The whole Isneg outfit of policemen and soldiers had not made a very brave stand either, as the last scene of the drama was enacted in the public square, and none of them dared approach old *Kadáw*, who had entrenched himself in the building just referred to and refused to lay down his headax reeking with blood. He finally surrendered at the summons of the lieutenant of the constabulary who threatened him with his revolver.

In concluding this account of marriage, the following Isneg expressions may be recorded:

Mańćn: Menses.

Maxatáwa: To marry. Said of both men and women.

Mańatáwa: To marry. Said only of men.

Makiatáwa: To marry. Said only of women.

Mcatáwa: To be married. Said only of women.

Mańaduwá: To live in bigamy. From the stem *duwá*, "two", and the complex prefix *mańa*, syncopated for *mań* and *ka*.

Mańa-ló: To have three wives. From the syncopated stem *talló*, "three", and the complex prefix *mańa*.

Dumaládag: To commit adultery, to be in love with another man. Said of married women.

Manaládag: To commit adultery with a married woman. Said of men, whether married or single.

Sumibuá: To separate, to go and live in another house. This does not always and necessarily mean divorce; it may also mean that somebody stops living with a certain family in order to go and live somewhere else; for instance, a young married couple who have built themselves a new house, or who go to live in a house different from the one they have previously lived in, provided the latter was inhabited at the same time by another family, who continue to live there after their former companions went away.